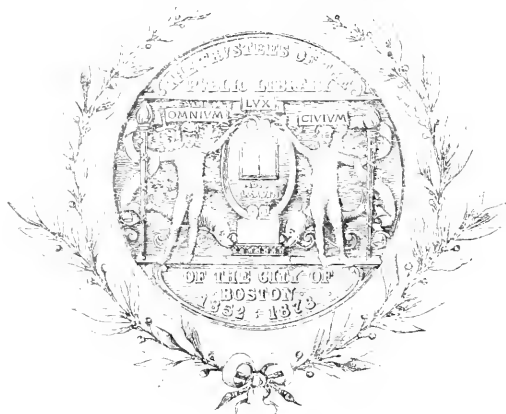




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*Boston Music Hall.*

BOSTON SYMPHONY ORCHESTRA

(50 PERFORMERS.)

MR. WILHELM GERICKE, CONDUCTOR,

First

**'YOUNG  
PEOPLE'S  
POPULAR,'**

WEDNESDAY AFTERNOON, NOV. 7, AT 2.30.

**SOLOIST:**

MR. GEORGE J. PARKER.

The Piano used is a Chickering.



440142  
13709

## PROGRAMME.

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OVERTURE. "Zampa." . . . . . HÉROLD

RECITATIVE AND ARIA. from "Arminius." . . . . BRUCH

**MR. PARKER.**

SUITE in F, No. 1, Op. 39. . . . . MOSZKOWSKI

- I. ALLEGRO MOLTO E BRIOSO.—
- II. ALLEGRETTO GIOJOSO.—
- III. TEMA CON VARIAZIONI.—
- IV. INTERMEZZO.—
- V. PERPETUUM MOBILE.—

SONGS WITH PIANO.

a) "ON THE WALLS OF SALAMANCA." . . . . ARTHUR WHITING

b) "SEVERANCE." . . . . C. H. PORTER

c) "LOVE TOOK ME SOFTLY BY THE HAND." . . . . ARTHUR FOOTE

**MR. PARKER.**

WALTZ AND PIZZICATO POLKA. from "Sylvia." . . . . DELIBES

SUITE. "L'ARLESIENNE," No. 2. . . . . BIZET

MARCH. "Tannhäuser." . . . . WAGNER

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Louis Joseph Ferdinand Hérold was a prize student of the Paris Conservatoire in 1812. He, like so many Frenchmen, desired to write works for the theatre; but it was not until after many ineffectual attempts that his opera of "Zampa" gained a success; this was in 1831. The very next year it was followed by another opera, "Pré au Clercs," more excellent than "Zampa" only because of a better unanimity between dramatist and composer. One of Hérold's eager biographers has said: "We recognize in "Zampa" the hand of a master, who to the spirit of Italian music unites the depth of the German and the elegance of the French." Hérold's early practising took the form of ballet music and his influence in determining the present graceful and charming style of modern French writers in this form was not inconsiderable.

"Arminius" is a secular oratorio by Max Bruch, one of the more excellent of modern German composers, who considers it his most important work. It and others in the same form by Bruch is familiar in Boston. The work is dedicated to Mr. Henschel, who at its first performance at Zurich, in 1877, sang the title part, and also the difficult tenor part of Siegmund, the local tenor being suddenly incapacitated. The story of the work treats of the successful uprising of the leading German tribes, in the year nine of the Christian era, against their Roman oppressors. Arminius, (or Hermann) chief of the Cherusci, was their leader. The scene for tenor (Siegmund) sung to-day follows the call to arms of Arminius in part three of the work. Siegmund, a follower of Arminius, is exiled because he slew the Roman who insulted his beloved, and he having fled, his father has been thrown into chains. It is finely declamatory, interrupted by a few measures of revelry.

RECITATIVE. *AIR. Siegmund.* O days of grief and desolation! O sorrow, how wilt thou end? Within my breast there rankles deep a pain past tears' assuaging; a banished man I wander lone, through lands I ruled as chieftain! The dastard Roman I slaughtered who my betrothed insulted as in tranquil converse we sat by the brook. Yet I slew him and fled. Woe on me that I fled! For they have taken my father, his feeble frame they have chained in miscreant's fetters, alas! Curs'd be your race, ye robbers! curs'd by all gods evermore!

In one of the English biographical dictionaries Mr. Moritz Moszkowski gives the following humorous account of himself: "I took my first step before the public in my earliest youth, following my birth, which occurred Aug. 23, 1854, at Breslau. I selected this warm month in hopes of a tornado, which always plays so conspicuous a part in the biography of great men. This desired tempest, in consequence of favorable weather, did not occur, while it accompanied the birth of hundreds of men of less importance. Embittered by this injustice, I determined to avenge myself on the world by playing the piano, which I continued in Dresden and Berlin as Kullak's pupil." Moszkowski now teaches in Kullak's school. The classmate of well-known Americans, Americans have been, and are, pupils of his, while those who play his pianoforte music in this country are legion. The only works in the larger forms of his which are played in the United States are two suites, a symphony entitled, "Joan of Arc," and a concerto for violin. The suite played to-day, like the "Joan of Arc" symphony, was written by desire of the Philharmonic Society of London, and performed by it for the first time on June 2, 1886.

It is elastic rather than formal music; not at all a copy of the severer style of the men who often made the suite form the vehicle for profound learning. The triangle, piccolo, glockenspiel are factors of this modern work, which also calls for an extra bassoon and three tympani. The first movement is the more perfect in form, preserving the essential character of the first movement of a symphony. The second movement, *allegretto gioioso*, two-four rhythm, possesses much of the most ingenious orchestration of the five which constitute the suite. The triangle, bells, and piccolo, in their piquant manner, serve ornamentally upon its more earnest but no less interesting business which is shared nearly equally by the violins and wood-wind.

An *andante* and variations constitute the third movement. The variations number eight, and include a *moto continuo* for first violins with *pizzicato*

accompaniment, while the lute, and flute and harp are singled out as having much charming work allotted them. The theme itself, first given out by the wood-wind, is a lovely song. The *intermezzo* in the minuet-trio form, the trio portion of which is the more important, but preludes the last movement, *perpetuum mobile*. The "perpetual motion" begins in the violins with a *pizzicato* accompaniment. These semiquavers continue, sometimes assertive, often far in the background, throughout the movement. A contrasted episode is that early announced by the horns, which the violins expand. The second subject starts in the clarinet, the first violins playing a version of the *perpetuum mobile*. The development includes a fugal episode begun by the violins *ff*. Some abridgment of the customary form is made as the movement continues. The final *coda* is bright and animated.

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Leo Delibes is a popular French composer now about fifty years old. He has written works for the theatre during thirty years, achieving his greatest successes with the ballets "La Source" (1865); "Coppelia" (1870); "Sylvia" (1879). "Sylvia" was produced in Boston by the American Opera Company, in April, 1886. The ballet though of more modern origin than opera is yet a child of some two hundred years. It is a play in pantomime in which music and dancing are important features. The music from Delibes ballet played to day is: (1) a slow waltz, of which our only complaint is that it is so soon over, and that it has no trio to compel the repetition of its first strain. It is preceded by a few bars of *intermezzo*. (2) A charming little movement—again too short,—entitled "Pizzicato," which is almost entirely for the stringed instruments.

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Georges Bizet, born in 1838, died in 1875. "Bizet," says one of his biographers, "was cut off in the very dawn of his career. He achieved little, because the opportunity was denied him, but in that little he accomplished much; giving to music the most successful opera of the day, and by a single effort earning an undying name." The composer of "Carmen" wrote several Suites for orchestra. His second, "L'Arlesienne," a posthumous work, (first heard in Boston at a Popular Concert by the Boston Symphony Orchestra, on May 7, 1886,) comprises certain of the interludes to Dumas's "L'Arlesienne," not originally included in the first suite. This composer set the school for Massenet, Delibes, and their fellows, who through his death, lost an example they have emulated but not equalled. Bizet had a fibre which the others lack. His music, with all its cleverness, elastic contour and individuality has stamina and purpose, which traits do not so strongly appear in the contemporaneous French school of to-day. The new Bizet Suite is not to be taken as that composer's best; but it is something charming in a French patois. The movements are: *Pastorale, Intermezzo, Minuet, and Farandole*.

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"Tannhauser," the third of Wagner's operas, is a happy combination of legendary and historical matter; the legend of Tannhauser being combined with the story of the Battle of the Bards at Wartburg. "Tannhauser and the Singer's contest at the Wartburg" its correct title. The march occurs in the second act, the Singers' Hall of the Wartburg, and with the chorus immediately following introduces the song contest. Berlioz speaks of its "plentiful modulations," but asserts that the orchestra "impresses them with such vigor and authority that they are accepted without resistance."

*Boston Music Hall.*

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BOSTON SYMPHONY ORCHESTRA

(80 PERFORMERS,)

MR. WILHELM GERICKE, CONDUCTOR,

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SEASON 1888-89.

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Second  
**'YOUNG  
PEOPLE'S  
POPULAR,'**

WEDNESDAY AFTERNOON, NOVEMBER 28TH, AT 2.30.

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**SOLOIST:**

HERR MORIZ ROSENTHAL.

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The Piano used is a Steinway.

# PROGRAMME.

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OVERTURE. "The Marriage of Figaro," . . . . . MOZART

CONCERTO for PIANOFORTE in E minor, op. 11. . . . . CHOPIN  
Allegro maestoso.—Romance, (Larghetto).—Rondo vivace.

LARGO, . . . . . HANDEL  
SOLO VIOLIN,—MR. KNEISEL.

SCENES PITTORESQUES, . . . . . MASSENET  
Marche.—Air de Ballet.—Angelus.—Fête Bohême.

RHAPSODIE HONGROISE for PIANOFORTE, . . . . . LISZT  
(Arranged by Moriz Rosenthal.)

OVERTURE. "The Merry Wives of Windsor," . . . . . NICOLAI

Writing of Mozart's ability to depict in the orchestra Figaro's story, as suggested by Beaumarchais's comedy, "*Le Mariage de Figaro, ou Folle Journée*," Otto Jahn says: "The capabilities of instrumental music in this direction are most strikingly displayed in the overture, in composing which Mozart appears to have kept before him the second title of the play, '*La Folle Journée*.'" He has made one very characteristic alteration in the course of the overture. At first the rapid, impetuous *presto* was interrupted by a slower middle movement. In the original score, the point where the return to the first subject is made, is marked by a pause on the dominant seventh, followed by an *andante* in D minor. The leaf on which its continuation and the return to the *presto* was sketched is torn out. It is plain that Mozart altered his mind when he came to the instrumentation of the overture, which he has sketched, in the usual way. Perhaps a middle movement begun like a *Siciliana* did not please him; in any case, he thought it better not to disturb the cheerful expression of his opera by the introduction of any foreign element. And in very truth, the merry, lively movement pursues its uninterrupted course, from the first eager murmur of the violins to the final flourish of trumpets. One bright, cheerful melody succeeds another, running and dashing for very lightness of heart, like a clear mountain stream rippling over the pebbles in the sunshine. A sudden stroke here and there electrifies the motion; and once, when a gentle melancholy shines forth, the merriment is, as it were, transfigured into the intensest happiness and content. A piece of music can hardly be more lightly and loosely put together than this; there is an entire want of study or elaboration. Just as the impulses of highly-wrought poetic moods exist unobserved, and pass from one to the other, so here one motif grows out of the other, till the whole stands before us, we scarce know how."

Chopin wrote for the orchestra in connection with the pianoforte, his two pianoforte concertos, being almost the only compositions of his for a number of instruments. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score . . . he must touch the keys by himself, without being called upon to heed the player sitting next him." The concertos are much admired by pianists; to both the player of sentiment and the virtuoso do they appeal. Fr. Niecks says of the *adagio* of the one played to-day: "it is very fine in its way, but such is its cloying sweetness that one longs for something bracing and active. This desire the composer satisfies only partially in the last movement. Nevertheless, he succeeds in putting us in good humor by his gaiety, pretty ways, and tricky surprises." Among the orchestral effects, the use of the horns in the cantabile theme of the first *allegro*, and the muted string accompaniment in the *romance*, will be noted.

The Largo by Handel is an arrangement by Hellmesberger of Vienna, of an air from the opera of "Xerxes." It is a little song sung by some youth or maiden under a favorite plane-tree, who invokes protection for her beloved tree, and asks if ever leaves were dearer, or shade sweeter. "Xerxes" was one of the last of Handel's thirty-nine operas: when he wrote it he was getting old, was in debt, and suffered from rheumatism, yet it contains more distinctively *comic* matter than any of his works.

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Jules Emile Frederic Massenet was born at Montaud, France, May 12, 1842. He was educated at the Paris Conservatory, where he won the Prix de Rome, in 1863, (which Berlioz had before him). In 1867, his opera, "La Grand Tante," was produced at the Opera Comique, through the influence of Ambroise Thomas. This opera, and some orchestral suites which followed it, attracted favorable attention to the young composer; but his talents were not definitely acknowledged, even in France, where he is a great favorite, until after the production of "Don Cesar de Bazan," an Opera Comique in three Acts and four Tableaux, November 30, 1872. His published compositions are numerous and varied, including, in addition to the works already mentioned, the oratorios or sacred dramas of "Marie Magdeleine," "Eve," "La Vierge," the operas "Le Roi de Lahore," "Manon," and "Le Cid;" a number of melodies for one and two voices, choruses, and piano music. He is best known in this country by his suites for orchestra, such as "Scènes Pittoresques," "Scènes Neapolitaines," and "Scènes Alsaciennes."

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"Liszt speaks of an existing Hungarian national musical art-form called a 'Hongroise,' which he defines as being analogous to an epic poem in the manner of an ode; the strophes of which are in striking contrast to each other, the whole consisting of a slow movement (*Lassan*) followed by a quick one (*Frischka*). Further, he explains his reasons for adopting the term 'Hungarian Rhapsody' by saying that when he came to publish the results of a long intercourse with the gipsies of Hungary and collectors of the tunes which they were in the habit of playing, he felt that the word rhapsody most suitably expressed the *epic* element, which, as he fancifully regarded it, he recognized in their performances, with the analogy of which to those of the rhapsodists of the Homeric age he was forcibly struck. He called them 'Hungarian' because he felt that in the future it would not be just to class them with that which had not existed in the past, the Magyars having adopted the gipsies as their national musicians."

(C. A. Barry.)

The pianoforte is the instrument for which the Hungarian Rhapsodies, which afterwards received an orchestral setting, were originally written.

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The overture to "The Merry Wives of Windsor" is almost as familiar to American audiences as Shakespere's comedy. The opera, the *chef d'œuvre* of its composer, is still counted among the most favorite of German comic operas, and is lodged in the repertoire of almost every German theatre.



*Boston Music Hall.*

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SEASON 1888-89.

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BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

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Third  
**'YOUNG  
PEOPLE'S  
POPULAR,'**

WEDNESDAY AFTERNOON, JANUARY 30TH, AT 2.30.

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**SOLOISTS:**

MR. C. M. LOEFFLER.

MR. XAVER REITER.

## PROGRAMME.

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OVERTURE. "Der Freischuetz." . . . . . WEBER.

CONCERTO for HORN. . . . . MOZART.  
Allegro.  
Romance.  
Rondo.

**MRS. BENTLEY.**

WEDDING MARCH, from "Rustic Wedding" Symphony. . . . . GOLDMARK.

SCOTCH FANTASIE for VIOLIN, op. 46. (two movements.). . . . . BRUCH.  
**MRS. LEFFELER.**

INTRODUCTION TO ACT III, DANCE OF THE APPRENTICES,  
PROCESSION OF THE MASTERS, AND HOMAGE TO HANS  
SACUS. from "Die Meistersinger." . . . . WAGNER.

SYMPHONIC POEM. "Tasso, Lamento e Trionfo." . . . . LISZT.  
Lento.  
Allegro strepitoso: Lento.  
Adagio mesto.  
Meno adagio.  
Allegretto mesto con grazia quasi menuetto.  
Allegro con molto brio.

In the overture to "Der Freischütz," Weber's best known opera written in 1821, the composer breaks away from previous models. The overtures of Gluck and Mozart were complete pieces in themselves, scarce making reference to the dramas they may have been written to precede; but Weber makes the overture an epitome of the opera. He followed the same plan in the overtures to "Euryanthe" and "Oberon." Julius Benedict, Weber's pupil, says of the innovation: "The system, according to the most competent critics, interfered materially with the perfect musical form of the overture; but the effect produced was magical. . . . It is unquestionable that for coloring, characteristic and poetical feeling, these orchestral preludes are unparalleled." After the lovely horn passage with which the overture to "Der Freischütz" begins, the motives from Max's scene in Act one, the incantation music, Agathe's moonlight scene (with the melody more familiar than any other in the opera) and the episodes connected with the action of Max and Caspar follow.

Mozart at 21 lived in Vienna, and had an acquaintance in Joseph Leutgeb, a native of Salzburg, where Mozart was born. Leutgeb's vocation was cheesemonger, his avocation solo-player on the French horn. Mozart was ready to help the cheese peddler with a taste for music, by composing for his favorite instrument, but he had his fun for reward. Leutgeb had to do penance as the price of every new concerto. (Mozart wrote four). Once Mozart threw all the parts of his concertos and symphonies about the room and made poor Leutgeb collect them on all fours; meanwhile Mozart continued composing. Again Leutgeb had to kneel down behind a stove while Mozart wrote. Mozart's manuscripts shows evidence of the banter that was common between them. One has this legend: "W. A. Mozart takes pity on Leutgeb (ass and simpleton.\*)" Another is written alternately in black, red, blue and green ink. Otto Jahn says of the concertos: "Their brevity enables the instrument to preserve its true character as one unsuited for display of execution. In the last movement which is in the regulation rondo 6-8 time, the original nature of the horn as a hunting instrument is made apparent. . . . In other respects the customary concerto form is preserved. The first movement is an allegro, the second a simple romanza, followed by a rondo. The accompaniment is simple.

Goldmark has composed two symphonies, two overtures, two operas, and lesser works. He is thirty-six years old, and lives in Vienna. The "Rustic Wedding" music—more properly suite than symphony—begins with the movement played to day, a movement so free in treatment as to constitute an innovation upon the established (sonata) form in which the first movement of a symphony is usually written. About the time the work was first played in Boston, Mr. Dwight wrote: "The 'Wedding March,' by Goldmark is a singular affair. The quaint rustic theme is first hummed over in soliloquy by the basses; then the outline is filled in with all the instrumental colors. Then issues a long series of variations—most fantastical, some stately and some droll, some more than serious, even mournful. It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods. The crying mood is as frequent as any, for some go by with handkerchiefs to eyes apparently; then a merry wild set tossing up their caps, and flinging fire-crackers and torpedoes; others *seem* capering on hobby-horses; others walk grave and thoughtful; others march in knightly pomp and military splendor. All the variations are ingenious, full of quaint devices; and a few, toward the end, especially, have wealth and beauty of expression."

Besides his two *concertos*, Bruch has written a number of concert pieces for violin and orchestra, the *Fantasia Ecossaise*, and the *Fantasia* played to-day, being most important. The prominence given the harp in the accompaniment of the *Fantasia* Op. 46, makes that composition unique among its fellows. Bruch dedicates the *Fantasia* Op. 46, which was published in 1880, to Pablo Sarasate. Scotch airs are, to a considerable extent, its melodial basis, while in the title is seen justification of the liberties in the form which mark the work.

The name "Mastersingers" belonged to those poets of the people, who, since the 13th century, developed lyric poetry, which had been founded by the court poets or "Minnesingers" of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. Wagner's comic opera, "Die Meistersinger" treats of a guild of mastersingers, who at one of their annual competitions, had as a prize for the best song, the hand in marriage of one of the fair daughters of their town. A stranger knight comes along, joins the guild, takes part in the prize-singing and wins the maid. "Die Meistersinger" was performed in 1868, Butelow conducted, and it was the first of Wagner's works produced under the especial patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art, with the limitations of all art fettered by traditions, and in it adherents of both old and new can find much to admire. The selections played today come entirely out of the third act. The first preceles the rise of the curtain; the second accompanies the dance of the Apprentices in the closing Festival scene; the third is the music to which the Mastersingers enter on the same occasion; the fourth being the strain wherein Hans Sachs is saluted as the pride and honor of famous Nuremberg.

Like others of Liszt's larger works the symphonic poem "Tasso" was composed first for pianoforte, and was afterward rewritten for orchestra. In its first shape it dates back to the early forties. The work played to-day is in turn, a revision of the first orchestral version, and was played for the first time at Weimar, Aug. 28, 1849. 1849 was the year Germany celebrated the hundredth anniversary of Goethe's birth. Weimar, where Goethe had lived, was Liszt's home. A performance of Goethe's drama "Tasso" was included in the fête with which Weimar honored the centenary of Germany's greatest poet, and Liszt was commissioned to write an overture to it. In his writings Liszt, after confessing the influence Byron's Tasso had over him, says: "Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and poet." "Tasso" is the second of the twelve "symphonic poems" Liszt wrote. The instruments employed in it are besides strings, the usual wood-wind and brass—bass clarinet, two extra trumpets, triangle, cymbals, tympani, side drum, and great drum.

*Boston Music Hall.*

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SEASON 1889-90.

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BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, CONDUCTOR.

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First

**'YOUNG  
PEOPLE'S  
POPULAR,'**

WEDNESDAY AFTERNOON. NOVEMBER 13TH, AT 2.30.

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**SOLOISTS:**

MME. CARL ALVES,

MONS. CH. MOLÉ.

# PROGRAMME.



OVERTURE. "Barber of Seville." . . . . . ROSSINI

ARIA. "My heart opens to thy voice." (Samson and Dalila.) SAINT-SAËNS  
**MME ALVES.**

a) SIEGFRIED IDYLL. . . . . WAGNER

b) "INVITATION TO DANCE." . . . . WEBER-BERLIOZ

CONCERT FANTASIE for FLUTE and ORCHESTRA on themes from the  
Opera "Oberon." . . . . DEMERSSEMAN  
(First time.)  
**MONS. MOLE.**

## SONGS WITH PIANO.

"THE OLD SONG." . . . . . GRIEG

"IT CANNOT BE." . . . . . SCHUMANN

"WIEDERFINDEN." . . . . . RHEINBERGER

**MME. ALVES.**

OVERTURE. "Rienzi." . . . . . WAGNER



The Pianoforte used is a Steinway.

The original overture to the opera of "The Barber of Seville" has disappeared, the one substituted was written for "Elisabetta" an earlier opera by Rossini. Rossini borrowed from himself with freedom, nor did he hesitate to appropriate what others had written. His memory was prodigious and as he was one of the laziest composers on record—though a brilliant genius and one who permanently elevated Italian opera—it is not surprising that when in the rush of composition he failed to recognize what was and what was not his own property. Innumerable are the stories told of Rossini. Here is one. He was breakfasting with friends, and contrary to his usual custom, abstained from eating anything. Being questioned by his hostess regarding so strange a proceeding, Rossini replied: "The position I now occupy at your table reminds me of a quaint experience that befell me some years ago in a small provincial town of my native land. A performance of the "Barber" was being given to my special honor and glory in the local theatre. Whilst the overture was in full swing, I noticed a huge trumpet in the orchestra, manifestly blown with remarkable force and continuity by a member of the band; but not a sound in the least akin to the tones invariably produced by that class of instruments could I hear. During the wait at the close of first act, I went round to the conductor and asked him to explain to me the special purpose of the noiseless trumpet, which, I confessed, was to me an absolute and somewhat surprising novelty. He answered, blushing to the roots of his hair: 'Maestro, in this our town there is not a living soul, man, woman or child, who knows how to play the trumpet. Therefore, I specially engaged an artist to hold one up to his lips, binding him by a solemn oath not to blow into it; for it looks well to have a trumpeter in a theatrical orchestra.' I am like that man with the trumpet. I may not eat; but I look well at your breakfast table." Louis Engel happily describes Rossini's music to the "Barber": "You feel as if you were suddenly dipped in oxygen. You laugh with him and are happy and merry with him; nearly intoxicated with the champagne of music."

The selection from St. Saëns' "Samson and Dalila," sung today, is an extract from a love duet between Dalila and Samson in the second act of the opera. A brief cantabile movement, with the accompaniment chiefly in the divided strings, leads into an expressive *piu lento*, the strings accompanying as before, but supported more closely by the wood-wind (echoing and re-echoing the vocal phrase) and the harp. An *andantino* episode, in which the wood-wind iterate a chromatic figure, the soft brasses and harp touching the page here and there with charming effect, interrupts this second section, the resumption of which is marked by no new feature in the accompaniment save in the strings, where an almost constant tremulando is succeeded by the vocal phrase (already referred to in the wood-wind) now alternating with the singer. It is only at the climax of the repetition of the *piu lento* movement, if at all, that the careful listener will detect the lack of the missing voice part.

The story of "Siegfried Idyll" has thus been told:—"It was composed in 1871,—shortly after the completion of the music to the drama 'Siegfried,' and the birth of Richard Wagner's son of the same name—in honor of Madame Wagner, upon whose birthday it was first performed, as a morning Serenade, in front of the villa which the Wagner family then occupied at Tribschen, on the Lake of Lucerne. For this first performance Wagner invited musicians from Zürich, who, with others belonging to Lucerne, were drilled by Hans Richter at the last named place, the strictest secrecy being observed. At early dawn, on Madame Wagner's birthday, they ranged themselves on the steps leading up to the villa,

Richter taking the trumpet part, and the master himself conducting. Hence the children of the house at once naively christened it "Trippen-music" (Stair-music;) and hence, having been designed for this special occasion, it has been said most properly to belong to the master's 'household' music. At first there was no thought of publishing it, and having served the purpose for which it was intended, it was laid by. Several years passed, and it was not till it had been heard on two semi-public occasions (at Mainz and Meiningen) that the master, yielding to the solicitation of friends and admirers, consented to its publication." The themes of the Idyll are taken from "Siegfried," the third of the four music-dramas which comprise the Nibelungen tetralogy.

The original form of the "Invitation" is a Rondo Brilliant which Weber wrote at Dresden in 1819, and dedicated to his wife. Musicians look upon it as marking an epoch in the history of pianoforte composition. Ambros, a distinguished German aesthete, says of it: "All that the German dance has in it of poetry, chivalry, love and tenderness, is expressed in these lovely melodies." Riehl adds to this: "The sketch has its undoubted historical value. It marks the transition of modern dance music. The waltz was previously a sort of mere animated minuet, but Weber threw a new and fiery impulse into the dance. Formal dignity and affectation were gone: the simple, wellnigh childish sentimentality of the beginning of the century, with its colorless, insipid style of dancing, had sighed itself out. Weber bestowed upon his music a fine, chivalric tone, mingled with human passions and feelings. With the fermenting excitement of passion are combined sparkling coquetry, tender reveries, and, above all, the pathos of love." The brilliant setting of this "idealized waltz" is by that master of instrumentation, Hector Berlioz, who inserted it, as a ballet, into the opera of "Der Freyschütz," on the occasion of the final performance of that opera in Paris.

Passing over Wagner's two youthful operas, "Rienzi" appears first in the line of works which culminated in the "Nibelungen" and "Parsifal." Wagner wrote the book of "Rienzi" after a reading of Bulwer's novel of that name, with the idea of making the last of the Tribunes the hero of a grand spectacular opera. The music was composed while he was under the spell of the glittering Spontini and the brilliant Meyerbeer. "I had before me," he says, "the Grand Opera of Paris, with all its scenic and musical splendor, and my ambition was not only to imitate, but with reckless extravagance to surpass all that had gone before." How well Wagner succeeded in writing an opera in the old style is shown by the fact that "Rienzi" has been continuously popular from the first and has held its ground by the side of the best works of those composers whom he most desired to emulate. Yet Wagner looked upon it as one of the sins of his youth. The overture is based upon the principal themes of the opera. First, the leading motive of Rienzi's Prayer, of which there are two presentations in the introduction. This appears in the succeeding quick movement at nearly double its previous pace. The transition to the quick movement plays an important part in the introduction. The principal subject of the quick movement is taken from the Chorus of People (which forms the finale of the first act) and culminates with the "Call to arms of the Church." This is supplemented by the theme of the chorus, with which at the close of the second act the Romans hail Rienzi as their deliverer. In the "working out" portion great prominence is given to the "Call to arms." An independent coda ends the overture triumphantly.



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# PROGRAMME.

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OVERTURE. "Mignon." . . . . . A. THOMAS

ARIA. from "Hans Heiling." . . . . . MARSCHNER  
**MR. REICHMANN.**

SYMPHONIC POEM. "Danse Macabre." . . . . . SAINT-SAËNS

AIR HONGROIS. (FOR VIOLIN.) . . . . . ERNST  
**MR. KNEISEL.**

SONGS with PIANO.

a) FRUHLINGSTRAUM. . . . . SPICKER

b) "WIE BIST DU MEINE KOENIGIN." . . . . . BRAHMS

c) WANDERLIED. . . . . SCHUMANN

**MR. REICHMANN.**

a) "MINUET OF THE WILL-O'-THE-WISPS." } from "The  
b) DANCE OF SYLPHS. } Damnation of  
Faust." BERLIOZ

MARCH from "Tannhaeuser." . . . . . WAGNER

Ambrose Thomas is one of the most respected musicians of France, composer of several operas and ballets, and because of his position at the head of the Paris Conservatory has long been arbiter of the State's musical affairs and counsellor among her foremost musicians. He was educated at the Paris Conservatory, where he won the Prix de Rome, as did Berlioz before him, which entitled him to three years study and travel in Italy. 'Mignon,' composed in 1866, is the only one of Thomas's operas at all familiar in this country; the overture (which is founded upon leading motives of the opera) is not written in strict form, the obligations of this composer to the theatre not reaching far along the more serious and exact lines of the symphonist.

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Heinrich Marschner was a friend and contemporary of Weber. He wrote many operas, tossed off dance music and part songs with celerity, and was generally a prolific writer. Weber liked him; Schumann criticized him though kindly, thought he had "great dramatic talent;" Mendelssohn hoped to see him more independent and less Weberish; Berlioz thought he was "one of the first composers in Germany." "Hans Heiling," his principal opera, produced May 24, 1833, was instantaneously successful and still continues in the repertoire of many a German opera house.

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#### DANSE MACABRE.

Zig, Zig, Zig—grim Death, in cadence,  
Striking with his heel, a tomb,  
Death at midnight plays a dance tune,  
Zig, Zig, Zig, upon his viol.

Zig, Zig, Zig, each one is frisking,  
The bones of the dancers are heard to crack.  
•            •            •            •            •  
•            •            •            •            •

The winter wind blows, and the night is all  
Moans are heard in the linden trees; [dark,  
Thro' the gloom the white skeletons pass,  
Running and leaping in their shrouds,

But hist! of a sudden they quit the round;  
They push forward, they fly, the cock has  
•            •            •            •            [crowed.  
•            •            •            •

These grotesque and ghastly lines by Henri Cazalis inspired St. Saëns to write the cleverly devised and piquant piece of instrumentation played to-day, which secured for him his earliest popularity in this country. Camille St. Saëns's long expected opera of "Ascanio" has just been performed at the Opera, Paris.

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The two graceful excerpts from Berlioz's Dramatic Legend of "Faust," are from the twelfth and seventh scenes respectively. The "Minuet of the Will-o'-the-Wisps" follows the invocation of Mephistopheles:

"Ye spirits of flickering flame,  
Hither come! Haste, I need your aid.  
Quick appear, quick appear!

Ye Will-o'-the-wisps, your baneful and treacherous glimmers must bewilder a maid and lead her unto us. In the name of the devil get you dancing! And take care, ye fiddlers of hell, to mark the measure well, else I will quench your glow."

The "Dance of Sylphs" follows and is melodically founded upon the section entitled "Faust's Vision," a wondrous choral movement.

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In his Memoirs Berlioz tells of the manner in which he composed his "Faust," writing both words and music whenever he could; in the coach, on the railroad, in steamboats, and even in towns, notwithstanding the cares of concert-giving. Thus he wrote the introduction, "Now ancient Winter hath made place for Spring," in an inn at Passau. At Vienna he did the Hungarian March, Mephistopheles' song, "Mid Banks of Roses," and the Dance of Sylphs. One night, when he had lost his way in Pesth, he wrote the choral refrain ("Tra la la"), of the "Chorus and Dance of Peasants," by the gas-light in a shop. At Prague he got up in the middle of the night to jot down the melody of the "Chorus of Angels," in Marguerite's Apotheosis, "Ascend on High, innocent spirit!" which he was afraid he would forget. At Breslau he wrote both words and music of the Students' Song, "Jam nox stellata." On returning to France he composed the grand trio, "Angel of light, whose celestial image," while on a visit to the Baron de Montville at his country house near Rouen. The rest was written or rather (as he says) improvised in Paris, either at home, in a café, or in the Tuileries gardens. He did not search for ideas (he tells us), but let them come, and they presented themselves in the most unforeseen manner. When at last the sketch of the score was complete, he went through the whole again, touching here and there, piecing together its component parts, and filling out the instrumentation which in places was very roughly indicated.

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"Tannhäuser," the third of Wagner's operas, is a happy combination of legendary and historical matter; the legend of Tannhäuser being combined with the story of the Battle of the Bards at the Wartburg. "Tannhäuser and the Singer's contest at the Wartburg" is its correct title. The march occurs in the second act, "The Singers' Hall of the Wartburg," and with the chorus immediately following, introduces the song contest. Berlioz speaks of its "plentiful modulations," but asserts that the orchestra "impresses them with such vigor and authority that they are accepted without resistance."



















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